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Lotze still believes in an "absolute unity" as something prior to the world of reality, and he declares that "We cannot Know or Explain how this Absolute Unity is also Many" (Sec. XXI); and even if an unconscious being could be a Many-in-One, yet it could not, according to Lotze, generate consciousness (Sec. XXV). We do not believe that this problem is insolvable, and do not, as does Lotze, feel constrained to fall back on idealism. In fact, our position is so different from Lotze's that in spite of the full recognition of his genius, we feel as much severed from him as if he belonged to ages long gone by.

Mr. Conybeare's translation is most certainly an invaluable work and is indispensable for any English student of Lotze's philosophy. *KPL.*

ON THE PERCEPTION OF SMALL DIFFERENCES, WITH SPECIAL REFERENCE TO THE EXTENT, FORCE, AND TIME OF MOVEMENT. By *George Stuart Fullerton* and *James McKeen Cattell*. Philadelphia: University of Pennsylvania Press. 1892. Pp. 159.

This volume of the Philosophical Series of Publications of the University of Pennsylvania gives an account of a large number of experiments made for the purpose of testing the perception of small differences of movement, of weight, and of light. The most noticeable conclusion arrived at by the authors, is that they cannot accept any of the received explanations of Weber's law. They found from their experiments, by the method of estimated amount of difference, that "we tend to estimate the intensity of sensation as directly proportional to the intensity of the stimulus; consequently, in so far as any deduction concerning quantitative relations in sensation can be made from such estimation, the sensation increases as the stimulus and not as its logarithm," thus invalidating Fechner's law. The authors believe also that Weber's law does not hold for the perception of movement, as they find that the error of observation usually increases "as the stimulus is taken greater but more slowly," and that it is proportional to the square root of the stimulus. Accordingly, they substitute for Weber's law the following: "The error of observation tends to increase as the square root of the magnitude, the increase being subject to variation, whose amount and cause must be determined for each special case." It is proper to add, that Professor Fullerton gives only a qualified assent to these conclusions, on the grounds that mathematicians are not agreed as to the soundness of the theory upon which the law is based, and that the errors in question may not be independent errors. He considers, however, the results obtained by the authors "as sufficiently in accord with the laws to justify them in holding it tentatively, and subject to criticism."

As Fechner's law rests on that of Weber, and on assumptions which appear to be incorrect, it also fails, and it follows that the psychophysical, physiological, and psychological theories put forward to account for the supposed logarithmic relation between mental and physical processes are superfluous. From these conclusions

we may judge of the importance of the experiments made by Professors Fullerton and Cattell, whose work requires to be carefully studied by all those interested in the special questions to which it relates.

Ω.

PSYCHOLOGIE DU PEINTRE. By *Lucien Arréat*. Paris: Félix Alcan. 1892. Pp. LIX, 264. Price, 5 fr.

The author of this interesting work informs us that it does not aim at being a natural history of society, nor is it even a study in professional psychology. This is hardly correct, however, as such a study must be based on that of individuals, and a writer of M. Arréat's reputation cannot treat of a large group of individuals without throwing light on the psychology of the whole class to which they belong. He very aptly likens artists as a whole to a large family, the artist in design to a genus of this family, and painters to a species. This has its varieties, and it is by the study of these that the author seeks to arrive at a knowledge of the psychology of the painter.

Believing that there exists a relation between the temperament and the qualities of the mind and that this is influenced by heredity, he devotes the first part of the work to questions of physiology and heredity. The second part deals with the painter's vocation, his aesthetic sentiments, his professional memory, and, as the evolution of art is connected with the progress of visual analysis, with his sense of sight. Then comes an examination of the general mental qualities of the painter his intellectual character, his various phases of memory and aptitudes, and the influences which affect his work. The fourth part of the book treats of the painter's character, his egoistic and sympathetic traits, his will, and his moral and social traits. And finally reference is made to questions of pathology, particularly defects of vision, and to "the miseries of genius."

On all these subjects M. Arréat has many acute remarks supported by numerous facts, often derived from painters themselves, who thus, says the author, will be found "living and speaking on each page, just as they are, and making themselves known by their works, sympathetic or disagreeable, indifferent or superior, but always interesting." It is noticeable, in connection with the important subject of heredity, that in a list of about three hundred painters almost two-thirds are sons of painters or of workers in art, and M. Arréat thinks that if more complete information were obtainable the proportion would be increased.

In the chapter on the miseries of genius, the author takes exception to the view expressed by M. Lombroso that the creative inspiration of genius is, at least in some cases, the equivalent of epileptic convulsion. That genius may lead to insanity is true; and M. Arréat admits that remarkable aptitudes have often appeared in a family at the beginning of its degeneracy. But he adds that painters are for the most part healthy, and they show hardly any more singularity than other men may have. He concludes his work with the following words: "Genius makes use of, as we have sufficiently shown, faculties which are common to nearly all men, if they